1: Petrullo E-3 (1933-34) 1939 SS19 Yaruro SS19

317 323 [302] [824] This same clay supplies the red and yellow ocher used for facial painting. The clay is tempered with the bark of the Mecla tree called "Toiin" in Yaruro. This bark is burned to an ash and the ashes are kneaded into the clay, which has been well moistened. Rolls of this clay are then made, coiled, and placed one upon another. They are then flattened and smoothed out by hand or with the help of a piece of shell, water being applied liberally. The clay rests on a dish of pottery which is revolved when necessary. After the pot has been built up and smoothed down it is left in the sun to dry for two days. At the proper time a base of wood is made,

[531]

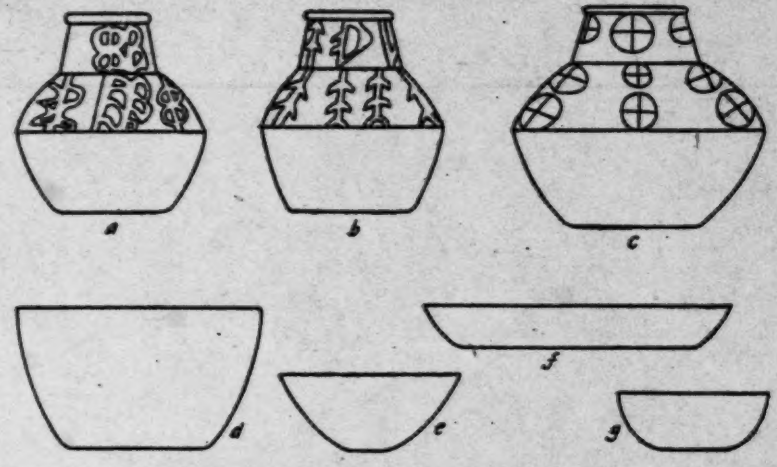

FIGURE 22.—Pottery forms and decorations. *a*, *b*, *c*, Water jars, showing painted designs. *d*, *e*, *g*, Bowls. *f*, Pottery plate used for toasting seeds.

the pottery placed on it and covered with other sticks, and then a hot fire bakes the pottery for about two hours. Such quick firing produces a poor quality of pottery, but leaves it porous. Since these pots are used only as water jars, this has the effect of keeping the water very cool (pl. 13, 2; fig. 22).

CLOTHING

291 177 Most of the Yaruros whom I saw possessed some scrap of clothing which was worn both as protection against the weather and for social show. In many cases this clothing consisted of mere shreds, as can be seen in plate 15, *1*. The men wear coats and trousers or merely trousers. The women wear camisoles of the thinnest goods which in no way hides their nakedness. Most of this clothing is discarded when there are no visitors around camp, and

1 [see category 116, and plate 3 ----- Analyst]

1: Petrullo E-3 (1933-34) 1939 SS19 Yaruro SS19

291 177 after I had been among the Yaruros for a time the women often discarded their camisoles, even though I were present.

291 286 462 The men would normally wear a breechclout which originally was woven by the women from the fibers of the moriche palm leaf, but now it consists of a piece of cloth. Formerly the women wove wide belts of the same fiber for the men, but this is no longer done. The breechclout is held in place by a string tied around the waist.

291 287 The women, underneath their camisoles, still wear the old-fashioned Yaruro girdle, which is made from the fibers of the moriche palm. The fibers, which are about 2 feet long, are fastened together at one end. This end is slipped through a hair rope tied around the waist, and the whole mass of fibers passes between their legs and under the waist string. Plate 25, 4,[1] shows a Yaruro woman wearing one of these girdles. It is fastened in such a way that an enormous knot is formed in the rear, and when wearing their camisole the women have the appearance of sporting large tails.

562 291 301 The women on the whole seem to be more conservative than the men in their clothing and body decorations. Below the knees and around the ankles they wear a thin string, and often they have necklaces of carved asabache figures, which are shown in plate 21.

DELOUSING TOOL

412 515 An implement that is in great vogue is the delousing tool shown in plate 20, 2. The serrated end is used as a comb to expose the lice, which are seized between the fingers and crushed between the teeth. The pointed end is employed to crush blisters raised on the body by

462 302 mosquito bites. These tools, also fashioned by the men, are used exclusively by the women to groom their menfolk and each other.

CARRYING NETS

482 286 854 Carrying nets, of the knotless variety, are woven and used to carry children and food. When carrying children the net is slung across the chest from one shoulder; when carrying food it is supported by the head.

COOKING

252 462 The culinary art among the Yaruro is poorly developed. Much of the fruit and the eggs are eaten raw. Fish is eaten half raw and the meat of the crocodiles and turtles is merely warmed over the fire. Sometimes the meat is boiled. In the afternoon the women who have gathered firewood are to be found in camp waiting patiently for the men. On the hot coals they will have eggs and changuango. If the hunt is successful, and no hunt is considered

1 [see category 116, and plate 15, - - - Analyst]

1: Petrullo E-3 (1933-34) 1939 SS19 Yaruro SS19

609 123

women sang to me and for me, I was not able to learn anything about their conceptions of the universe nor any other matter.

796 304 302

On one occasion Landaeta, the shaman, invited Juan Bario's band to participate in a performance. The women prepared for it by painting the face with stamped designs—stamps smeared with oily stuff, stamped on the face, then the entire face, from eyebrows down, was covered with a thick coat of red ocher. It stuck where the grease was. The hair was worn in one braid down the back. They wore their best dresses.

521 123

In anticipation of a long night, I lay down on the sands to rest, if possible. However, the skies interested the Yaruros. Landaeta and his people lay beside me to talk about the heavens. From that we passed to a discussion of Hatchawa, who, according to Landaeta, had said that I was well known to him and a good friend. In order to test the shaman I told him that I was anxious about my family whom I had left so long ago, and I asked him to find out about my wife, son, and general family from Hatchawa, which he promised to do. The conversation went back to the stars, and as the big dipper began to rise over the northern horizon Landaeta disappeared in the darkness. Soft conversation continued, and then came Juan Bario and his family to join us.

796 [292]

A few words of warm friendship with Juan Bario and we went to joint Landaeta, who was sitting ready to begin. Landaeta had withdrawn to the west of the camp, and put on his shamanistic breechclout and head-cloth, which consisted of a sort of headkerchief. His son Brigido sat behind him; to the right of Landaeta sat Brigida, his wife, and next to her, her sister. Juan Bario and I sat back a little.

Unlike our own religious ceremonies, there was no attempt at artificial seriousness. The children played about noisily, without reproof, under the very nose of the shaman, some of the men jested and laughed, others conversed more quietly, etc. In other words, the imminent communion with the gods was an event of festive proportions, and no restraints were placed on the normal and natural behavior.

796 791

Landaeta began to sing and he was accompanied by a few of the attendants. In the meanwhile small fires had appeared here and there, and at these were lighted the long green leaf-covered cigars. None smoked an entire cigar, following the general custom of sharing with the other fellow. The songs at first were accompanied with faint rattling of the macana, but this became stronger and stronger as the shaman approached the Land of Kuma. Finally at midnight—almost on the stroke—the shaman announced in his song that he had reached the desired land. The singing became more intense, faster, and everyone seemed to take more interest.

1: Petrullo E-3 (1933-34) 1939 SS19 Yaruro SS19

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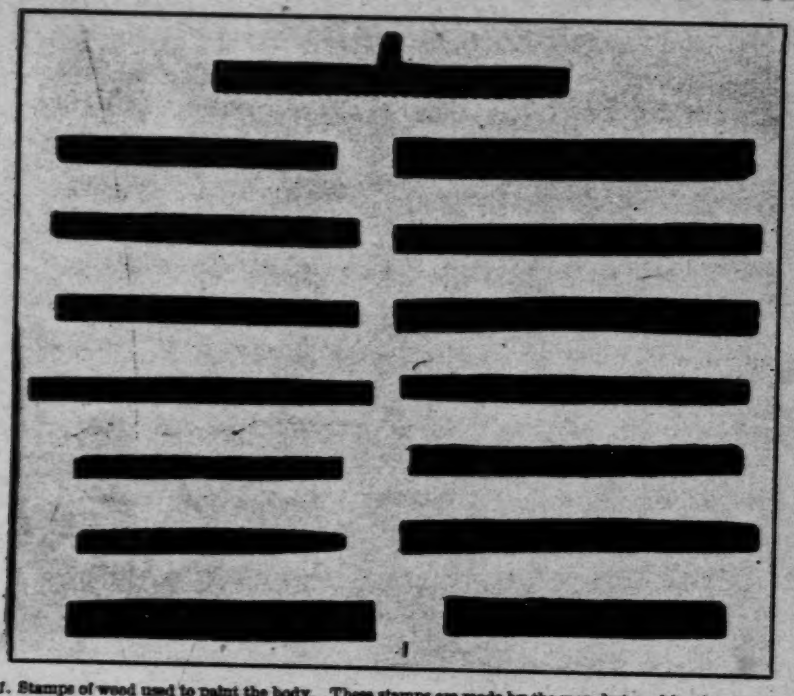

1. Stamps of wood used to paint the body. These stamps are made by the men, but used by the women. The designs are stamped on the face.

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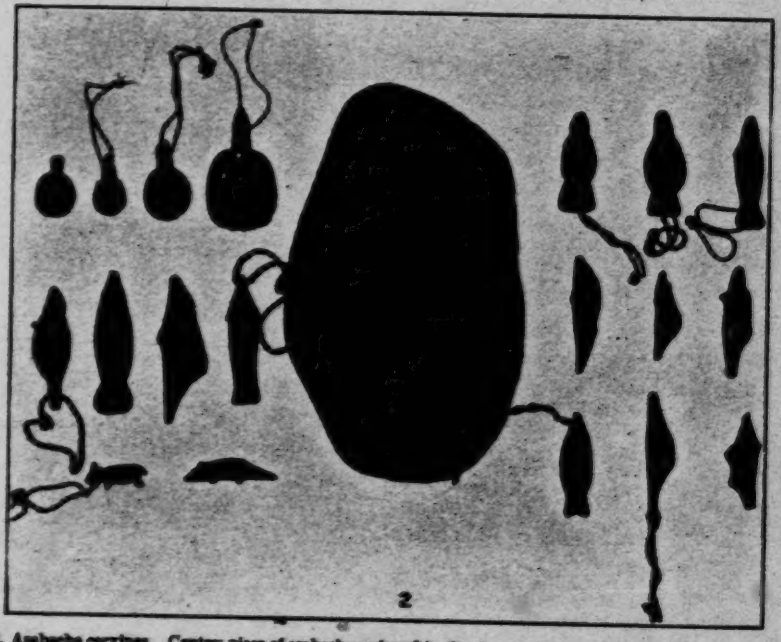

2. Asabache carvings. Center: piece of asabache as found in the rivers. Top row left: carvings of turtles. Top row right: carvings of birds. Middle row left and right: carvings of fishes. Lower row: carvings of (1) jaguar, (2) armadillo. Lower right: carvings of fishes.

[End Plate 12]

1: Petrullo E-3 (1933-34) 1939 SS19 Yaruro SS19

285

1. Woman weaving a mat. Note the use of the foot.

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302
482
854

2. Women foraging for food. Note: braided hair, method of carrying basket, women's girdles, bands below the knee and on the ankles, method of carrying child, and digging stick.

(End Plate 13)